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BEETHOVEN'S PIANO SONATA, OP. 53 "WALDSTEIN":
A STUDY OF FINGERINGS IN SELECTED EDITIONS

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BEETHOVEN'S PIANO SONATA, OP. 53 "WALDSTEIN":
A STUDY OF FINGERINGS IN SELECTED EDITIONS

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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TABLE OF CONTENTS

ACKNOWLEDGMENTS	iv
LIST OF EXCERPTS.....	vii
ABSTRACT	x
CHAPTER 1	
INTRODUCTION.....	1
Purpose of the Study.....	4
Need for the Study.....	4
Limitations of the Study	5
Procedures for the Study	5
Organization of the Study.....	7
CHAPTER 2	
RELATED LITERATURE	8
Literature on Fingering.....	9
Primary Sources from Couperin to Beethoven’s Lifetime	9
Secondary Sources.....	16
Literature on Beethoven Sonata Editions	21
The Major Editions.....	21
Secondary Sources.....	29
CHAPTER 3	
ANALYSIS OF THE FINGERING IN SIGNIFICANT PASSAGES.....	34
First Movement	35
Second Movement.....	59
Third Movement.....	64

CHAPTER 4

SUMMARY AND CONCLUSION	85
Summary.....	85
Conclusion and Suggestions for Further Study	87
 BIBLIOGRAPHY	89
Books	89
Journal Articles.....	91
Theses and Dissertations	92
Music Editions.....	93
 APPENDIX A: PUBLISHER PERMISSIONS.....	95
 APPENDIX B: IRB LETTER	99

LIST OF EXCERPTS

First Movement	35
Meas. 1, Right Hand.....	35
Meas. 1, Left Hand	36
Meas. 14, Right and Left Hands	37
Meas. 15, Right Hand.....	38
Meas. 24, Right Hand.....	39
Meas. 27, Right and Left Hands	40
Meas. 35–38, Right Hand with finger substitution.....	41
Meas. 35–38, Right Hand without finger substitution	42
Meas. 35–38, Left Hand with finger substitution.....	43
Meas. 35–38, Left Hand without finger substitution.....	44
Meas. 41–43, Right and Left Hands	45
Meas. 60, Right Hand.....	46
Meas. 64, Left Hand	47
Meas. 96 and 98, Right Hand	48
Meas. 105, Right Hand.....	49
Meas. 112, Right Hand.....	50
Meas. 112, Left Hand	50
Meas. 124–127, Right Hand.....	51
Meas. 143, Right Hand.....	52
Meas. 145, Right Hand.....	53
Meas. 154, Right Hand.....	54

Meas. 155, Right and Left Hands.....	55
Meas. 204–205, Right and Left Hands.....	56
Meas. 234–235, Right Hand.....	57
Meas. 261–262, Right Hand.....	58
 Second Movement.....	 59
Meas. 1, Right Hand.....	59
Meas. 2 and 4, Right Hand.....	60
Meas. 6, Right Hand.....	61
Meas. 11, Right Hand.....	62
Meas. 28, Right and Left Hands.....	63
 Third Movement.....	 64
Meas. 1–4, Left Hand.....	64
Meas. 23–24, Right and Left Hands.....	65
Meas. 31, Left Hand.....	66
Meas. 31–33, Right Hand.....	67
Meas. 55–58, Right Hand.....	68
Meas. 106–111, Right Hand.....	74
Meas. 241–242, Right Hand.....	75
Meas. 255–256, Right Hand.....	76
Meas. 371, Right Hand.....	77
Meas. 435–438, Right and Left Hands.....	78

Meas. 465–474, Right and Left Hands.....	79
Meas. 513–514, Right and Left Hands.....	84

ABSTRACT

This study collates and compares fingerings in selected significant editions of Beethoven's Piano Sonata in C Major, Op. 53. These selected editions span from the nineteenth century to the twenty-first and include those by Bülow, Liszt, Casella, Schenker, Schnabel, Wallner, Gordon, Taub, and Perahia.

This study is intended as a reference for pianists who are playing or teaching this sonata. They will have access to a variety of fingering options, including many that are not readily available. The comparison of different fingerings for specific passages in these editions will provide a variety of solutions to help the performer reach his/her own desired musical outcomes and solve technical difficulties. This may provide insight into how to approach fingering more creatively in other repertoire as well.

This study provides a review of related literature on fingering, in order to place the importance of fingering within a historical framework. The related literature traces the evolution of fingering principles from the sixteenth century to the time of Beethoven. The study also reviews various editions of Beethoven piano sonatas and examines the editorial approach of these editions dating from the first half of the nineteenth century to today. These editorial trends remain a rich source of past and present thinking that reflects various interpretive ideas.

CHAPTER 1

INTRODUCTION

The value of an effective fingering has been discussed since the first appearance of keyboard instruction books in the sixteenth century, and continuous attempts at various methodologies of fingering are still being discussed.¹ For example, François Couperin (1668 - 1773) devoted large portions of his treatise *L'art de toucher le Clavecin* (*The Art of Playing the Harpsichord*, 1716) to fingering. There he emphasizes, that “the manner of fingering does much for good playing,”² “the better...fingers should be used in preference to the poorer ones,” and “there is no doubt that a certain song or melody, a certain passage, if executed in a certain way, produces a different effect on the ear of a person of taste.”³

¹ Athina Fytika, “A Historical Overview of the Philosophy Behind Keyboard Fingering Instruction from the Sixteenth Century to the Present” (D.M.A. diss., The Florida State University, 2004), 1.

² François Couperin, *L'art de toucher le Clavecin: The Art of Playing the Harpsichord*, ed. and trans. Margery Halford (Van Nuys: CA, Alfred Publishing, 2008), 28.

³ Ibid., 13.

C.P.E Bach (1714 - 1788), from the beginning of the first chapter of *Versuch über die wahre Art das Clavier zu spielen (Essay on the True Art of Playing Keyboard Instrument*, 1753), discusses the importance of fingering.

It can be seen that correct employment of the fingers is inseparably related to the whole art of performance. More is lost through poor fingering than can be replaced by all conceivable artistry and good taste.⁴

Choosing a good fingering is closely related to the art of performance. Finding an appropriate fingering enables the pianist to articulate or punctuate a passage in the way that is musically convincing.⁵

Beethoven himself seems to have emphasized fingering in his teaching. The Baron Kübeck von Kübau, sometime after studying with Beethoven in 1796 remarked, “The importance of fingering and the strict precision became clear to me for the first time”⁶

In 1984, William Newman also emphasized the importance of right choice of the fingering in *The Pianist’s Problems*.

Right choice of the fingering is like finding the right tool for a particular job. A disadvantageous choice of fingers means inefficiency if not actual failure in speed, power, and control. The best leverage applied by any of the four mechanisms can be undone in this way. Thus the choice of and adherence to a fingering on a keyboard instrument can make or break a piece. It can profoundly

⁴ Carl Phillip Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, ed. and trans. William Mitchell (New York: W. W. Norton & Company, Inc., 1949), 41.

⁵ Kendall Taylor, *Principles of Piano Technique and Interpretation* (London: Novello, 1981), 44.

⁶ William Newman, *Beethoven on Beethoven: Playing His Piano Music His Way* (New York: W.W Norton & Company, Inc., 1988), 286.

affect memorizing, stage poise, technical mastery, speed of learning, and general security at the piano.⁷

Beethoven's thirty-two piano sonatas have long been staples of the piano literature for students and performing artists alike. In particular, the Sonata in C major, Op. 53 has proven to be a favorite of pianists. In it Beethoven explores new expressive qualities and puts new technical demands on the performer. Maynard Solomon, American musicologist and renowned Beethoven scholar, writes,

With the "Waldstein" and "Appassionata" Sonatas, Opp. 53 and 57, composed mainly in 1804 and 1805, Beethoven moved irrevocably beyond the boundaries of the Classical keyboard style to create sonorities and textures never previously achieved. He no longer reined in the technical difficulties of his sonatas to permit performance by competent amateurs but instead stretched the potentialities of both instrument and performers to their outer limits. The dynamics are greatly extended; colors are fantastic and luxuriant, approaching quasi-orchestral sonorities. For this reason, the critic Wilhelm von Lenz called the "Walstein" "a heroic symphony for piano"⁸

Indeed, Sonata Op. 53 is one of the most frequently played of all thirty-two sonatas.⁹ Because of their popularity there have been more editions of Beethoven's piano sonatas than any other body of piano literature. Along with the older editions, some of which are out of print, new editions continue to appear. Thus, the pianist today has many choices among the fingerings suggested by these many editions of the Beethoven sonatas.

⁷ William Newman, *The Pianist's Problems: A Modern Approach to Efficient Practice and Musicianly Performance*, 4th ed. (New York: Da Capo Press, 1984).

⁸ Maynard Solomon, *Beethoven*. rev. ed. (New York: Schirmer Trade Books, 1998), 225.

⁹ A quick search reveals more than 400 professional recordings in the iTunes store as of May 2015. Spotify, a digital music service, catalogs more than 1000 recordings, and YouTube, an online video broadcasting service, provides over one million recordings as of May 2015. Performers of these recordings range from students to famous artists.

Purpose of the Study

The purpose of this study is to collate and compare fingerings in selected significant editions of Beethoven's Piano Sonata in C Major, Op. 53. These selected editions span from the nineteenth century to the twenty-first and include those by Bülow, Liszt, Casella, Schenker, Schnabel, Wallner, Gordon, Taub, and Perahia. Possible interpretive effects or technical advantages of certain fingerings will be discussed.

This study is intended as a reference for pianists who are playing or teaching this sonata. Here, they have access to a variety of fingering options, including many that are not readily available today. The comparison of different fingerings for specific passages in these editions provides a variety of solutions to help the performer reach his/her own desired musical outcomes and solve technical difficulties. This may provide insight into how to approach fingering more creatively in other repertoire as well.

Need for the Study

Studying a piece like Beethoven's Op. 53 from just one edition provides the performer with only one perspective on fingering. Compiling several different perspectives in one resource gives pianists many options and encourages more experimentation, freeing them to find the best fingerings for their interpretation and technique.

Since there are no recordings or videos from the nineteenth or early twentieth century, older editions are one way we can try to understand how performers played, which can teach us and inspire our choices today. To date, no other doctoral research

has been undertaken to collect and compare the fingerings of different editions of any Beethoven piano works.

Limitations of the Study

Due to the large number of editions published since Beethoven's lifetime, the author has limited the research to these nine editions. The author has explored many editions and has chosen these nine to represent different sources from 1805 to today because of their popularity, the credibility of their editors, and for the maximum variety of fingerings.

The author does not intend to select the "best" fingering for any specific passage. Pianists must try out the different fingerings to discover the most effective ones for themselves.

Procedures for the Study

The author has carefully compiled and compared all of the fingerings in these nine editions of Beethoven's Op. 53:

1. Hans von Bülow (1875)¹⁰
2. Franz Liszt (1898)¹¹
3. Alfred Casella (1920)¹²

¹⁰ Ludwig van Beethoven, *Sonate Op. 53 C dur für das Pianoforte*, ed. Hans von Bülow (Leipzig: J. G. Cotta, 1875).

¹¹ Ludwig van Beethoven, *Piano Sonatas*, ed. Franz Liszt (London: B. & Co, 1898).

¹² Ludwig van Beethoven, *Sonate per Pinoforte*, ed. Alfredo Casella (Milan: Edizione Ricordi, 1920).

4. Heinrich Schenker (1923)¹³
5. Artur Schnabel (1935)¹⁴
6. Bertha Wallner and Hansen Conrad¹⁵ (1952)¹⁶
7. Stewart Gordon (2008)¹⁷
8. Robert Taub (2010)¹⁸
9. Norbert Gertsch and Murray Perahia¹⁹ (2013)²⁰

For discussion in this paper the author has selected passages of musical significance, passages that reflect a wide variety of fingerings across editions, passages that are technically difficult, and passages that reflect an editor's musical preferences or underlying fingering principles. Highlighting such passages provides pianists with the most useful information for selecting fingerings.

¹³ Ludwig van Beethoven, *Complete Piano Sonatas*, ed. Heinrich Schenker (1923; repr., New York: Dover Publications, Inc., 1978).

¹⁴ Ludwig van Beethoven, *32 Sonatas for the Pianoforte by Ludwig van Beethoven*, ed. Artur Schnabel (New York: Simon & Schuster, 1935).

¹⁵ This edition will be referred to as the Wallner edition, although Hansen Conrad is responsible for the fingering.

¹⁶ Ludwig van Beethoven, *Klaviersonaten*, ed. Bertha Wallner (1952; repr., Munich: G. Henle, 1980).

¹⁷ Ludwig van Beethoven, *Piano Sonatas*, vol. 3, ed. Stewart Gordon (Van Nuys: CA, Alfred Publishing, 2008).

¹⁸ Ludwig van Beethoven, *Beethoven Piano Sonatas*, vol. 2, ed. Robert Taub (New York, NY : G. Schirmer, 2010).

¹⁹ This edition will be referred to as the Perahia edition, because he is responsible for the fingering.

²⁰ Ludwig van Beethoven, *Klaviersonate Nr. 21 C-dur Opus 53 (Waldstein)*, ed. Norbert Gertsch and Murray Perahia (Munich: G. Henle, 2012).

Organization of the Study

This document consists of four chapters and a bibliography. Chapter 1 contains the Introduction, Purpose of the Study, Need for the Study, Limitations of the Study, Procedures for the Study, and Organization of the Study. Chapter 2 presents a review of the literature on the broad area of keyboard fingering as well as literature on Beethoven editions, all including books, articles, dissertations, and on-line sources. Chapter 3 documents the outcome of the study, listing the selected passages with comparisons of fingerings from all nine editions. Chapter 4 contains a summary, conclusions, and suggestions for further studies.

CHAPTER 2

RELATED LITERATURE

The major resources for this research fall into two categories:

1. Literature on Fingering
 - 1) Primary Sources from Couperin to Beethoven's Lifetime
 - 2) Secondary Sources
2. Literature on Editions of Beethoven Sonatas
 - 1) The Major Editions
 - 2) Secondary Sources

Literature on Fingering

Primary Sources from Couperin to Beethoven's Lifetime

This review of original sources on fingering aims to trace the trends in fingering principles from the sixteenth century to the time of Beethoven.

Principles of fingering from the sixteenth and seventh centuries differ from modern approaches primarily with regard to the use of the thumb. Even in scale passages, the thumb and fifth finger were rarely used compared to today's standard practice of using both in such passages.²¹ With the exception of larger intervals and the beginnings and ends of phrases, the thumb and fifth fingers were mostly avoided before the time of C.P.E Bach and François Couperin.²²

Due to the limited use of the thumb and fifth fingers, the three middle fingers were used in most finger crossings. A second, third, or fourth finger would be passed over one of the three middle fingers when playing consecutive notes. Thus, notes were always fingered to produce shorter groupings, often as short as two or three notes, even when part of a long scale passage.

For example, the fingering for the best legato in scale passages was most likely 3 over 2 descending, and 3 over 4 ascending in the right hand or 3 over 2 ascending, and 3 over 4 descending in the left hand. The idea of a longer finger crossing over a shorter

²¹ Willi Apel, *Harvard Dictionary of Music*, "Fingering," (Cambridge, MA: The Belknap Press of Harvard University Press, 1969), 315.

²² Howard Shott, *Playing the Harpsichord* (London: Faber and Faber, 1971), 93.

one was influenced by harpsichord and clavichord mechanisms, which required a far lighter touch than the modern piano and had shallower key travel.

Another general principle of early fingering systems is the idea of so-called “good” and “bad” fingers, depending on their individual lengths and strengths. The two main schools of thought both associated the stronger fingers with notes of rhythmic emphasis, but they often differed in their designations of strong and weak fingers.²³

The Germans and Italians considered fingers 2 and 4 to be strongest, and the “best” fingers. Sixteenth-century German theorist Nicolaus Ammerbach applied only fingers 2 and 4 in right-hand descending broken-third passages.²⁴ Sixteenth-century Italian theorist Ditura also promoted the use of these “good” fingers for rhythmically important notes.²⁵

In contrast, the English considered 1, 3, and 5 as the best fingers. In addition, although the thumb was not totally banished from the keyboard in the sixteenth and seventeenth centuries, particularly in the more progressive English virginal school, the thumb was not normally used as a pivot for changing or extending the hand position.²⁶

The English fingering system eventually became the foundation of the playing of Dandrieu, Couperin, Rameau, J.S Bach, and C.P.E Bach.²⁷

²³ Arnold Dolmetsch, *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries* (London: Novello, 1915), 364.

²⁴ Nicolaus Orgel oder Ammerbach, *Orgel oder Instrument Tabulatur* (Leipzig: Jacob Berwalds Erben, 1571).

²⁵ Paul Joseph Spicuzza, “Piano fingering: An Approach based upon the Imprint Analysis of Blanche Selva” (D.M.A diss., Ball State University, 1980), 23.

²⁶ *Ibid.*, 9.

²⁷ Dolmetsch, 365.

In the eighteenth century, François Couperin and Jean-Philippe Rameau made the most important contributions to the literature on keyboard fingerings. In his treatise *L'Art de toucher le Clavecin* (*The Art of Playing the Harpsichord*, 1716) Couperin discusses not only harpsichord technique but also performance style, phrasing, ornamentation, and fingering. He explains that fingering is an aid to good playing and that different fingerings can produce different musical effects.

The manner of fingering does much for good playing: but, as it would require a volume filled with remarks and varied passages to illustrate what I think and what I make my pupils practice, I will give only a general idea here. It is certain that a certain song played in a style of fingering will produce a different effect upon the ear of a person of taste.²⁸

Couperin elevates the art of fingering, as he recognizes the desirability of legato playing.²⁹ For example, he points out that the older practice of using $\begin{smallmatrix} 3 & 3 \\ 1 & 1 \end{smallmatrix}$ $\begin{smallmatrix} 3 & 3 \\ 1 & 1 \end{smallmatrix}$ for successive thirds could not render them legato, and therefore promoted $\begin{smallmatrix} 3 & 4 & 3 & 4 \\ 1 & 2 & 1 & 2 \end{smallmatrix}$ ascending, and $\begin{smallmatrix} 4 & 3 & 4 & 3 \\ 2 & 1 & 2 & 1 \end{smallmatrix}$ descending in the right hand.³⁰ Couperin was also the first to suggest the use of finger substitution and he adopted the English practice of sliding one finger from a black to a white key.³¹ Couperin's Eight Preludes included in this collection provide numerous examples of his innovative approach to fingering.

²⁸ François Couperin, *L'art de toucher le Clavecin: The Art of Playing the Harpsichord*, ed. and trans. Margery Halford (Van Nuys: CA, Alfred Publishing, 2008), 31.

²⁹ Julien Musafia, *The Art of Fingering in Piano Playing* (New York: MCA Music, 1971), iv.

³⁰ Couperin, 199.

³¹ Howard Ferguson, *Keyboard Interpretation from the 14th to the 19th century: An introduction* (New York: Oxford University Press, 1975), 74–75.

Jean-Philippe Rameau stressed the need for fluent finger technique and aimed to establish finger independence and equality of motion in his treatise, *Méthode de la mécanique des doigts sur le Clavecin* (Mechanical Method for the Fingers on the Harpsichord), which appears as the preface to his *Pièces de Clavecin* (Harpsichord Pieces, 1724).³²

The faculty of walking or running comes from the suppleness of the knee; that of playing the harpsichord depends on the suppleness of the fingers at their roots.³³

Even though he did not discuss them specifically, his fingering principles are demonstrated through his fully-fingered pieces. He also promoted five-finger exercises, which suggests an equal importance of all five fingers.

The basic principles of modern fingering first became widely known through Carl Philipp Emanuel Bach's *Versuch über die wahre Art das Clavier zu spielen* (Essay on the True Art of Playing Keyboard Instrument, 1753).³⁴ At a time when music publications sold only a few dozen copies, it allegedly sold close to fifteen hundred copies before the end of the eighteenth century.³⁵ It was very influential at that time and even Beethoven used it in instructing the young Czerny.³⁶

³² Jean-Philippe Rameau, *Pièces de Clavecin* (Paris: L'Auteur), 1741.

³³ Yoint Lea Kosovske, *Historical Harpsichord Technique: Developing La Douceur de Toucher* (Bloomington, IN: Indiana University Press, 2011), 44.

³⁴ Ferguson, 77.

³⁵ Roger Crager Boardman, "A History of Theories of Teaching Piano Technic" (Ph.D. diss., New York University, 1954), 15.

³⁶ *Ibid.*, 16.

Originally, Bach's *Versuch* contained a supplement of six fully-fingered sonatas, showing how the rules set out in its opening chapter were applied in practice. Bach discusses fingering thoroughly with an abundance of examples and guidelines. His main principles include these:

1. The thumb is used as a pivot to achieve lateral movement of the hands.
2. Fingers 1 and 5 are used on white notes only, except for wide stretches.
3. The thumb passes under fingers 2, 3, and 4, but not under 5.
4. A finger may be changed silently on one key.
5. An adjacent pair of black and white notes may be played legato by sliding one finger from the black note to the white.³⁷

Changes to keyboard instruments of the beginning of the nineteenth century brought about the need to adapt fingering principles. Muzio Clementi's *Introduction to the Art of Playing the Piano Forte* (1801)³⁸ is the first method book dedicated exclusively to the piano.³⁹ In keeping with the new technical demands for performance on the piano, Clementi's fingered exercises place considerable emphasis on the playing of thirds and sixths, legato octaves, and silent finger substitution.⁴⁰ He also stresses increased use of the thumb and finger substitution to achieve better legato playing, which was preferred over the detached style of harpsichord playing.

³⁷ Ferguson, 77.

³⁸ Muzio Clementi, *Introduction to the Art of Playing on the Piano Forte* (New York, Da Capo Press, 1974).

³⁹ Roger Cragger Boardman, 43.

⁴⁰ Clementi, xv.

Clementi's approach to scale fingering remains standard today, with the exception of right-hand F# and C# melodic minors. He was probably the first writer to make the point that the easiest fingering may not also be the best for achieving the desired musical effect.⁴¹

To produce the BEST EFFECT, by the EASIEST MEANS, is the great basis of the art of fingering. The EFFECT, being of the highest importance, is the FIRST consulted; the WAY to accomplish it is then devised; and THAT MODE of fingering is PREFERRED which gives the BEST EFFECT, tho' not always the easiest to perform.⁴²

Clementi's treatise had far-reaching influence, as it was published in eleven editions and was translated into French, German, Spanish, and Italian.⁴³

Johann Nepomuk Hummel followed the technical philosophies of Clementi, but provided more detailed fingering instruction in the second part of his *Ausführliche Theoretisch-practische Anweisung zum Piano-Forte-Spiel (A complete Theoretical and Practical Course of Instructions on the art of Playing the Pianoforte, 1827)*.⁴⁴ The fingering section is divided into separate chapters dealing with different aspects of fingerings, such as five-finger position, finger substitution, the pivoting role of the thumb, scales, and crossing of the hands. Hummel's method includes a large number of exercises, most of them based on scale patterns, following Clementi's approach of

⁴¹ Ibid., xiv.

⁴² Ibid., 14.

⁴³ Athina Fytika, "A Historical Overview of the Philosophy Behind Keyboard Fingering Instruction from the Sixteenth Century to the Present" (D.M.A. diss., The Florida State University, 2004), 44.

⁴⁴ Johann Nepomuk Hummel, *A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Pianoforte* (London: T. Boosey & Co, 1829).

training fingers through a hand gymnastics approach.⁴⁵ Like Clementi, Hummel stresses the importance of the thumb, but he was the first to advocate the general use of the thumb on the black keys.

Before Bach, and even since his time, the thumb was scarcely ever, and the little finger but seldom used on the black keys; for which reason the compositions of that day, though easy in comparison with ours, presented great difficulties to the performer. The present style of writing renders their employment on the black keys absolutely indispensable.⁴⁶

Along with Hummel, another important contributor to fingering system of the first half of the nineteenth century is Carl Czerny. Through his *Vollständige theoretisch-practische Pianoforte-Schule*, Op. 500 (*Complete Theoretical and Practical Pianoforte School Op. 500*, 1837)⁴⁷ Czerny recognizes the importance of learning good fingering guidelines from the earliest period of study for proper interpretation and technique.⁴⁸

Gerig summarizes in his view on fingering as follows:

1. The 4th finger of each hand must never be passed over one another.
2. The same finger must not be placed on two or more consecutive keys.
3. The thumb and the fifth finger should never be placed on the black keys in playing scales.

⁴⁵ Roger Crager Boardman, 53.

⁴⁶ Hummel, 224.

⁴⁷ Carl Czerny, *Complete Theoretical and Practical Pianoforte School Op. 500* (London: R. Cocks, 1839).

⁴⁸ Sandra P. Rosenblum, *Performance Practice in Classical Piano Music: Their Principles and Applications* (Bloomington, IN: Indiana University Press, 1988), 14.

4. Use as many fingers as necessary in order to play “the most distant note,” to avoid unnecessary passing of the thumb or the other fingers.⁴⁹

He also discusses fingering for all the technical elements that were required in early nineteenth-century piano playing: *glissandi*, chromatic runs, and note repetitions.⁵⁰

Czerny’s “*Über den richtigen Vortrag der sämtlichen Beethoven'schen Werke für das Piano mit Begleitung*” (*On the Proper Performance of all Beethoven’s works for the Piano Solo*) Volume IV is another important resource.⁵¹ Czerny discusses his accounts of personal encounters with Beethoven and analyzes various editions of Beethoven sonatas and other works regarding metronome markings and fingerings. The historical fingering principles discussed in this section became a framework of the development of modern fingering principles.

Secondary Sources

Books

Arnold Dolmetsch and Howard Ferguson have written extensively about early keyboard fingerings. In *The Interpretation of the Music of the 17th and 18th centuries* (1915),⁵² Dolmetsch discusses various aspects of Baroque performance practice in great

⁴⁹ Reginald R. Gerig, *Famous Pianists and Their Technique* (Bloomington, IN: Indiana University Press, 2007), 113–114.

⁵⁰ Fytika, 47.

⁵¹ Carl Czerny, *On the Proper Performance of all Beethoven’s Works for the Piano: Chapters 2 and 3 of The Art of Playing the Ancient and Modern Piano Forte Works*, ed. Paul Badura-Skoda (Wien: Universal Edition, 1970).

⁵² Arnold Dolmetsch, *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries* (London: Novello, 1915).

detail. Topics include tempo, rhythm, ornamentation, figured bases, position and fingering, and the musical instruments of the period. Chapter six “Position and Fingering,” reviews seventeenth-century fingerings of Couperin, Rameau, and C.P.E. Bach with abundant musical examples.

Similarly, in *Keyboard Interpretation* (1975),⁵³ Ferguson explores performance practice topics, focusing on the fourteenth century to the nineteenth centuries. Over the course of twelve chapters he covers descriptions of various keyboard instruments, musical types and forms, tempo, phrasing and articulation, fingering, rhythmic conventions, and ornaments. In his fingering chapter, he provides a brief history of early fingering systems and makes comparisons to modern approaches. The examples demonstrate how these fingering principles were applied in specific contexts.

In addition to this literature on the history of piano fingering, there are several other sources of literature on the methodology of piano fingering. In the fingering section of *The Pianist's Problems* (1950),⁵⁴ William Newman stresses the importance of precise and careful fingerings, but he does not provide many musical examples. He advises practicing with an edition that is free of editorial fingerings. Rather, he encourages pianists to experiment with all of the possible fingerings for a musical passage, using the strongest fingers for the strongest accents in the meter or other grouping, and using consistent fingering throughout a piece. One unique suggestion is to find fingering solutions by letting the hand cover as many notes as possible at one

⁵³ Howard Ferguson, *Keyboard Interpretation from the 14th to the 19th century: An Introduction* (New York: Oxford University Press, 1975).

⁵⁴ William Newman, *The Pianist's Problems: A Modern Approach to Efficient Practice and Musicianly Performance*, 4th ed. (New York: Da Capo Press, 1984).

time, which he calls “positioning technique.” He claims that this promotes security in playing by reducing the number of “thumb shifts.”⁵⁵

Julien Musafia, in *The Art of Fingering in Piano Playing* (1971)⁵⁶ provides fingering principles that are based on physiological and psychological factors, guided by the ultimate goal of expressive piano playing. Abundant examples from all periods of keyboard literature reveal the variety and diversity of fingering options. Various aspects of Musafia’s approach include the symmetry of patterns between the hands, consistency in identically transposed formulas, particular tone color effects, repetitions of notes, and patterns that increase the demand for muscular recovery.

Jon Verbalis’s *Natural Fingering: A Topographical Approach to Pianism* (2002)⁵⁷ describes an approach to fingering that draws upon the related fields of movement studies, biokinesthetics, and bodywork practice. According to Verbalis, the three working principles for a basic topographic fingering strategy are:

1. Long fingers on black keys and short fingers on white keys.
2. Finger 4 on black key and thumb on white key because the fourth finger is the ideal black key pivot.
3. No unnecessary stretches or adjustments.

⁵⁵ Ibid., 104.

⁵⁶ Julien Musafia, *The Art of Fingering in Piano Playing* (New York: MCA Music, 1971).

⁵⁷ Jon Verbalis, *Natural Fingering: A Topographical Approach to Pianism* (New York: Oxford Press, 2002).

He provides a companion website with in-depth discussions, copious excerpts from the extant repertoire with fingering solutions, and a comprehensive manual of the fundamental forms with symmetrically adjusted fingerings.

Journals and Articles

There are a large number of journal articles on fingering principles. Here, only those pertaining specifically to Beethoven's piano sonata are reviewed.

Jeanne Bamberger, in "The Musical Significance of Beethoven's Fingerings in the Piano Sonatas" (1976),⁵⁸ claims that Beethoven's fingering is musically important and often gives a clue to the interpretation of a passage. She examines Opp. 2 Nos. 1 and 3, 78, 101, 106, 110, and 111 in detail to demonstrate Beethoven's intention for character, touch, balance, or note-grouping. Chronological examples of Beethoven's fingerings from autographs, early editions, and selected modern editions are included in appendices.

Similarly, William Newman, in "Beethoven's Fingerings as Interpretive Clues" (1976),⁵⁹ discusses Beethoven's original fingerings and their interpretive clues under four categories: articulation, grouping of ideas, tone color and projection, and realization of ornament signs.

⁵⁸ Jeanne Bamberger, "The Musical Significance of Beethoven's Fingerings in the Piano Sonatas," *Music Forum* 4 (1976): 237–80.

⁵⁹ William Newman, "Beethoven's Fingerings as Interpretive Clues," *The Journal of Musicology* 1, no. 2 (April 1982): 171–97.

Dissertations

Roger Crager Boardman, in “A History of Theories of Teaching Piano Technique” (1954),⁶⁰ discusses the historical development of theories of teaching under two categories: the school of finger technique and the school of the arm and its weight. In chapter three, entitled “A System of Fingering,” he reviews historical treatises by C.P.E Bach, Marpurg, Turk, Kullak, and Czerny.

In “Piano Fingering: An Approach based upon the Imprint Analysis of Blanche Selva” (1980),⁶¹ Paul Joseph Spicuzza aims to formulate a new fingering approach based on the principles in Selva’s *The Musical Teaching of Piano*. Chapters two and three contain an extensive historical survey of fingering in historical treatises, books, and journal articles.

In her doctoral dissertation, “A Historical Overview of the Philosophy Behind Keyboard Fingering Instruction from the Sixteenth Century to the Present” (2004),⁶² Athina Fytika gives an overview of keyboard fingering instruction materials over the span of five centuries, from the Renaissance to the Twentieth century. In each period she explains common fingering principles and discusses philosophical changes in teaching fingering, which reflect social, historical, and pedagogical changes. For example, she writes about the transition from harpsichord and organ playing to the

⁶⁰ Roger Crager Boardman, “A History of Theories of Teaching Piano Technique” (D.M.A. diss., New York University, 1954).

⁶¹ Paul Joseph Spicuzza, “Piano fingering: An Approach based upon the Imprint Analysis of Blanche Selva” (D.M.A. diss., Ball State University, 1980).

⁶² Athina Fytika, “A Historical Overview of the Philosophy Behind Keyboard Fingering Instruction from the Sixteenth Century to the Present” (D.M.A. diss., Florida State University, 2004).

predominance of the fortepiano during the Classical period. She also reviews treatises whose content and organization changed the course of systematic piano pedagogy, such as C.P.E Bach's *Essay*, Clements's *Introduction to the Art of Playing Piano Forte*, and Czerny's *Pianoforte School*.⁶³

In "Finger Substitution on the Piano" (2011),⁶⁴ Justin Krawitz collects scattered data from treatises, method books, and other pedagogical materials from Couperin to the present day. The main body is divided into eight chapters which are arranged chronologically. In each chapter the author summarizes each treatise before delving more deeply into the topic of finger-substitution technique. A chronological list of sources is also provided as an appendix.

Literature on Beethoven Sonata Editions

The Major Editions

This section examines the editorial approach of various Beethoven piano sonata editions from the first half of the nineteenth century to today. Editions discussed will include those of Carl Czerny, Ignaz Moscheles, Franz Liszt, Hans von Bülow, Heinrich Schenker, Artur Schnabel, B. A. Wallner, Stewart Gordon, Barry Cooper, Robert Taub and Gertch/Perahia.

The principal editorial trend in the first half of the nineteenth century was to avoid interfering with the original text.

⁶³ Ibid., 2.

⁶⁴ Justin Krawitz, "Finger Substitution on the Piano" (D.M.A. diss., University of Wisconsin-Madison, 2011).

If any changes in the composer's score were made during publication they were more likely to be the inadvertent sort—that is, the sort that had aroused Beethoven's ire on so many occasions . . . Most publishers of that time would not even have presumed to correct obvious errors on their own.⁶⁵

In fact, due to this allegiance to the original score, editors' names are almost never given in these early collections. Two exceptions were Moscheles and Czerny, who were credited only for their fingering and metronome markings.⁶⁶ Both of these editors were respected as important composers and pedagogues who studied directly with Beethoven.⁶⁷

After the middle of the nineteenth century, the editorial trend shifted toward increasingly elaborate pedagogical suggestions, subjective commentaries, and additional interpretive directions.⁶⁸ Especially from about 1860, publishers sought to produce new revised editions and it became a point of honor for every celebrated performer or teacher to produce his own.⁶⁹ This wave of new editors tended toward the creative interpretive ideas of individual expression and freely supplemented Beethoven's score with markings to bring out what they considered to be his true intentions. Sometimes almost seemed to overshadow the composer's importance.⁷⁰

⁶⁵ William S. Newman, "A Chronological Checklist of Collected Editions of Beethoven's Solo Piano Sonatas Since His Own Day," *Notes, Second Series* 33, no. 3 (Mar 1977): 503–530, accessed October 27, 2012, <http://www.jstor.org/stable/897469>.

⁶⁶ Ibid.

⁶⁷ Ibid.

⁶⁸ Ibid., 507.

⁶⁹ Ibid.

⁷⁰ Ibid.

Franz Liszt was a good example of one who could “overshadow the composer’s importance” with his creative interpretive ideas. Newman discusses his approach:

Nearly every contemporary mention of his playing includes reference to liberties he took with the music, often with the qualification that he alone had the genius to carry it off in this fashion. In part these liberties must have reflected his immediate involvement in the music. They took the form especially of rhythmic freedom . . . of changes in the composer’s editorial advices or additions to them, and of enrichment of the texture and scoring for reasons of virtuosity or fuller sonority.⁷¹

In his edition of the Beethoven sonatas (1857),⁷² Liszt preserves most of Beethoven’s pedal markings but alters dynamic markings, slurs, and even phrase markings.⁷³ While most of the sonatas are edited to some degree, he provides extensive editorial commentary for the last three.⁷⁴

Hans von Bülow’s edition (1871)⁷⁵ demonstrates a similar editorial philosophy, as Bülow is noted as one of Liszt’s most important students. Newman claims Bülow’s edition to be even “ . . . more representative of Liszt’s ultimate aims in interpreting Beethoven than is his own overly cautious edition.”⁷⁶ Bülow consulted some original

⁷¹ William S. Newman, “Liszt’s Interpreting of Beethoven’s Piano Sonatas,” *The Musical Quarterly* 58, no. 2 (April 1972): 188.

⁷² Ludwig van Beethoven, *Sonaten für das Pianoforte Solo*, ed. Franz Liszt (Wolfenbüttel: Holle, 1857).

⁷³ Wan-Hsuan Wu, “Beethoven through Liszt: Myth, performance, edition” (D.M.A. diss., The University of Texas at Austin, 2007), 46–47.

⁷⁴ *Ibid.*, 203.

⁷⁵ Ludwig van Beethoven, *Sonaten und andere Werke für das Pianoforte*. ed. Hans von Bülow and Sigmund Lebert (Stuttgart: J. G. Cotta, 1871).

⁷⁶ William S. Newman, “Liszt’s Interpreting of Beethoven’s Piano Sonatas,” *The Musical Quarterly* 58, no. 2 (April 1972), 204.

sources, but he did not always make a clear distinction between Beethoven's marks and his own, but such distinctions were not deemed important at the time.⁷⁷

In the latter half of the nineteenth century, this approach was widely accepted. But around the same time the *Urtext* movement began to gain traction and later exerted greater influence on twentieth-century musicians and editors. This movement aimed to reflect the composer's true and original work by way of the most authentic available text.

The movement began as early as 1862 with Breitkopf & Härtel's edition of Beethoven's complete works, which was completed by 1865.⁷⁸ Editors' names and notes are conspicuously absent in this edition, maintaining the focus on the original work rather than on the opinions of the editors.⁷⁹ In 1878, Theodor Steingraber published an edition of the sonatas that represents an unprecedented effort to compare at least some of Beethoven's original manuscripts and other early printed resources.⁸⁰ Then, in 1898, the term "*Urtext*" was first used in subsequent edition by Breitkopf & Härtel, edited by Carl Krebs.

Heinrich Schenker's was one of the first major *Urtext* editions published during the twentieth century. Schenker's original edition was first published in separate

⁷⁷ Friedrich Charles Gechter, "Execution or interpretation? A study of interpretive approaches through selected editions and recordings of Beethoven's Sonata, Opus 109" (D.M.A. diss., The University of Texas at Austin, 2001), 23.

⁷⁸ Ibid., 25.

⁷⁹ Newman, "A Chronological Checklist of Collected Editions of Beethoven's Solo Piano Sonatas Since His Own Day," 513.

⁸⁰ Ibid., 507.

volumes in 1901–1918.⁸¹ He aimed to exclude editorial markings and provide only Beethoven's, based on the autograph and first editions that were available to him. Most often he sided with the autograph if one existed, believing it to be closer to Beethoven's will.

A second version of Schenker's edition⁸² features revisions by Erwin Ratz.⁸³ Ratz modernized Schenker's bar-numbering and, significantly, refined some of his editorial work in the light of primary sources that Schenker had undervalued or had not seen. Another two-volume reprint of Schenker's original edition, with a foreword and additional textual notes by Carl Schachter, was published in 1975 by Dover.⁸⁴

The Harold Craxton and Donald Francis Tovey edition, published in 1931 is another important edition from the early twentieth century.⁸⁵ Tovey provides a long and detailed commentary on practicing and interpretation prior to each sonata.

An influential editor of the mid-twentieth century was the famed Beethoven interpreter Artur Schnabel. Schnabel tried to popularize Beethoven's piano music, making the first complete recording of the sonatas, which was completed in 1935.

⁸¹ The original edition was published first individually in 1901-1918 with the collective title: *L. van. Beethoven: Klaviersonaten: Nach den Autographen und Erstdrucken rekonstruiert von Heinrich Schenker* *L. van Beethoven: Piano Sonatas, reconstructed from the autograph manuscripts and first editions by Heinrich Schenker*.

⁸² Ludwig van Beethoven, *Piano Sonatas*, ed. Heinrich Schenker and Erwin Ratz (Vienna: Wiener Urtext Ausgabe, 1947).

⁸³ It includes a Foreword in German, French, and English, and bears the title, "L. van Beethoven: Piano Sonatas, revised according to the autograph manuscripts and first editions and provided with fingerings by Heinrich Schenker. New edition revised by Erwin Ratz.

⁸⁴ Ludwig van Beethoven, *Complete Piano Sonatas*, ed. Heinrich Schenker (1923;repr., New York: Dover Publications, Inc., 1978).

⁸⁵ Ludwig van Beethoven, *Sonatas for Pianoforte*. ed. Harold Craxton and Donald Francis Tovey. Vol. 3. (London: Associated Board of the Royal Schools of Music, 1931).

Schnabel's editing of the sonatas is relatively heavy-handed and includes subjective commentary reminiscent of earlier editions, but he is thorough in his references to the many discrepancies among the various sources, which allows pianists to make informed decisions.⁸⁶

Schnabel also clearly differentiates between his interpretive suggestions and Beethoven's text with smaller print or brackets. These thoughtful distinctions demonstrate Schnabel's immense regard for Beethoven, a fact acknowledged by his publishers in a 1953 preface to the sonatas. "Schnabel respects, everywhere, the principle that the interpreter should play what the composer would have wanted to hear."⁸⁷ A re-engraved and corrected two-volumes, with Schnabel's notes and comments in five languages,⁸⁸ has also been published by Alfred since 2006.⁸⁹

As the century progressed, the main goal of editors and publishers has become to produce a definitive text of the sonatas based on careful study of all extant sources, despite the many discrepancies between the sources. Peters published its first *Urtext* edition, edited by Max von Pauer in 1927. In 1973, Peters published another *Urtext* edition of the sonatas edited by Claudio Arrau and Lothar Hoffmann-Erbrecht.

Henle Verlag is widely respected in terms of scholarly research. Its first edition of the Beethoven Sonatas (1952–1953) was edited by Bertha Wallner with fingering by

⁸⁶ Gechter, 29.

⁸⁷ Ludwig van Beethoven, *32 Sonatas for the Pianoforte by Ludwig van Beethoven*, ed. Artur Schnabel (New York: Simon & Schuster, 1935), iv.

⁸⁸ English, French, German, Italian and Spanish.

⁸⁹ The original edition of the 32 Sonatas edited by Schnabel was published in 1949 Milan, Italy by Edizioni Curci in three volumes.

Conrad Hansen. Meticulously based on the autographs and early editions, it included notes of discrepancies among the sources.⁹⁰ Based on the Wallner edition, Henle published a new edition edited by Hans Schmidt as part of projected new complete *Beethoven Werke* series from 1971–1976. Schmidt attempted to consult as many additional sources as possible, even taking into consideration important later editions like those of Mosheles, Liszt, Casella, and Schenker, as well as “marginal notes” in the personal copies of Gustav Nottebohm, Eusebius Mandyczewski, and Johannes Brahms.⁹¹

A later *Urtext* series is the Wiener *Urtext* Edition published in 1972, which consults both original sources and first editions of the sonatas. It is the product of a partnership between B. Schott’s Söhne and Universal, and served to replace Universal’s previous Wiener *Urtext* Ausgabe.⁹² This publication features the contributions of several editors, including Karl-Heinz Köhler and Peter Hausschild.⁹³

Editions that have emerged in the twenty-first century continue the *Urtext* trend but each features slightly different characteristics according to the editors. *Beethoven’s 35 Piano Sonatas*, edited by Barry Cooper (2007),⁹⁴ provides detailed historical information and extensive commentaries. Unlike other editions, Cooper includes

⁹⁰ Gechter, 32.

⁹¹ Newman, “A Chronological Checklist of Collected Editions of Beethoven’s Solo Piano Sonatas Since His Own Day,” 526.

⁹² Gechter, 33.

⁹³ Ibid.

⁹⁴ Ludwig van Beethoven, *The 35 Piano Sonatas*. ed. Barry Cooper (London: Associated Board of the Royal Schools of Music, 2007).

Beethoven's three childhood sonatas, which were published when Beethoven was twelve years old.

Cooper stresses the importance of staying true to the composer's intention, and therefore, his introduction provides a list of things that he has edited. Information about classical performance practice and Beethoven's pianos is also included.

In his edition of 2008,⁹⁵ Stewart Gordon provides further information on such topics as Beethoven's life, the pianos of his time and their limitations, and Beethoven's markings for articulations, ornamentations, and tempo. Gordon also notes other editors' conclusions where performance considerations are open to interpretation.

With the goal of representing Beethoven's ideas as thoroughly and accurately as possible, Robert Taub has also consulted autograph scores, first editions, and even existing sketchbooks for the preparation of his edition (2010).⁹⁶ He also read Beethoven's letters with particular attention to his many remarks concerning performances of his day and the lists of specific changes and corrections that he sent to publishers.⁹⁷ His footnotes are based on earlier representations of the music that Beethoven had seen and corrected. He provides contextual explanations and alternatives as well as several possible executions for specific ornaments. The commentary on the

⁹⁵ Ludwig van Beethoven, *Piano Sonatas*, ed. Stewart Gordon (Van Nuys: CA, Alfred Publishing, 2008).

⁹⁶ Ludwig van Beethoven, *Beethoven Piano Sonatas*. ed. Robert Taub (New York, NY: G. Schirmer, 2010).

⁹⁷ Ludwig van Beethoven, *Piano Sonatas*, vol. 3, ed. Stewart Gordon (Van Nuys: CA, Alfred Publishing, 2008), vi.

sonatas has been taken from his *Playing the Beethoven Piano Sonatas*.⁹⁸ His recording of complete sonatas is available as a companion to his Beethoven edition.

The new Henle edition edited by Nobert Gertsch and Murray Perahia has been appearing successively as issues of single sonatas or in pairs, a format reminiscent of the way the sonatas originally appeared in Beethoven's lifetime.⁹⁹ Perahia provides not only valuable fingering suggestions, but also shares his personal thoughts on each work in a short essay.¹⁰⁰

Secondary Sources

Books

William Newman's *Beethoven on Beethoven: Playing His Piano Music His Way* (1988)¹⁰¹ is a continuation of his previous book, *Performance Practice in Beethoven's Piano Sonatas*, published in 1971. Newman aims to describe as closely as possible the way Beethoven himself would have played his music. In chapter two he discusses sketches and autographs, early editions, and trends in editing Beethoven.

⁹⁸ Robert Taub, *Playing the Beethoven Piano Sonatas* (Portland, OR: Amadeus Press, 2002).

⁹⁹ William Kinderman, "A Place in the Sun: Recent Editions of Beethoven's Piano Sonatas," *Clavier Companion* 4, no. 2 (April 2012), 25.

¹⁰⁰ As of January 2015, around one third of thirty-two sonatas has been published individually: Opp. 7, 14 No. 1, 14 No. 2, 26, 27 No. 2, 28, 31 Nos. 1, 2, and 3, 53, 90, and 101.

¹⁰¹ William Newman, *Beethoven on Beethoven: Playing His Piano Music His Way* (New York: W.W Norton & Company, Inc., 1988).

Playing The Beethoven Piano Sonatas (2003)¹⁰² by internationally renowned pianist Robert Taub provides a detailed analysis of the composition, performance, and emotional content of Beethoven's sonatas. It offers general advice for an effective performance, plus many specific references to individual sonatas. In chapter six, "Publishers and Editions," Taub gives a brief overview of editorial trends throughout history with short descriptions of editions by such renowned editors as Schenker and Schnabel.

Journals and Articles

In "A Chronological Checklist of Collected Editions of Beethoven's Solo Piano Sonatas Since His Own Day" (1977)¹⁰³ William Newman provides a chronological listing of 133 collected editions through 1975. This list includes brief annotations for each entry as well as an index of editors, publishers, and cities of publication.

Another important article is "A Place in the Sun: Recent editions of Beethoven's piano sonatas" by William Kinderman (2012).¹⁰⁴ Kinderman compares four recent editions of Beethoven's piano sonatas, those by Gordon, Taub, Cooper, and Perahia. He explains how each edition claims its authority and discusses differences in layouts and editing principles. He also introduces resources such as the Digital Archives in Bonn,

¹⁰² Robert Taub, *Playing the Beethoven Piano Sonatas* (Portland, OR: Amadeus Press, 2002).

¹⁰³ William S. Newman, "A Chronological Checklist of Collected Editions of Beethoven's Solo Piano Sonatas Since His Own Day," *Notes, Second Series* 33, no. 3 (Mar 1977): 503–530, accessed October 27, 2012, <http://www.jstor.org/stable/897469>.

¹⁰⁴ William Kinderman, "A Place in the Sun: Recent Editions of Beethoven's Piano Sonatas," *Clavier Companion* 4, no. 2 (April 2012): 22–26.

which offer access to many primary sources for Beethoven's piano music, such as color facsimiles of the autograph scores, reproduction of the first editions, and extensive commentaries.

Dissertations

In "Beethoven's Opus 111: A Study of the Manuscript and Printed Sources, with a New Critical Edition" (1976)¹⁰⁵ Charles Wilkinson Timbrell provides a detailed study of the various contemporary sources of Beethoven's Op. 111, as well as a detailed analysis of manuscripts, editions published during Beethoven's lifetime, and modern editions. The appendix provides a summary of the six most used modern editions, those edited by Krebs, Schenker, Tovey, Schnabel, Schenker and Wallner.

In "The Beethoven Editions of Schnabel and Arrau: A Comparison of Ten Selected Piano Sonatas" (1984)¹⁰⁶ Kenneth Marchant emphasizes editorial principles of fingering, realization of ornamentation, and dynamic and tempo markings in ten selected sonatas; Opp. 2 No. 3, 10 No. 3, 13, 26, 31 No. 3, 53, 57, 78, 109 and 110. In chapter two he discusses the possible musical result of different fingering choices. He includes frequent musical examples for side-by-side comparison of editorial markings. He concludes that Arrau's fingering reveals greater logic and consistency, whereas Schnabel's fingering reveals a tremendously imaginative mind at work.

¹⁰⁵ Charles Wilkinson Timbrell, "Beethoven's Opus 111: A Study of the Manuscript and Printed Sources, with a New Critical Edition" (D.M.A. diss., The University of Maryland College Park, 1976).

¹⁰⁶ Kenneth Marchant, "The Beethoven Editions of Schnabel and Arrau: A Comparison of Ten Selected Piano Sonatas" (D.M.A. diss., Indiana University, 1984).

In “A Pianist’s Reference Guide to Beethoven’s Piano Sonatas” (1992)¹⁰⁷ Shiow-Lih Lillian Shieh includes an annotated bibliography of Beethoven’s thirty-two piano sonatas. Shieh has limited the document to literature in English published in the second half of the twentieth century. The bibliography contains over 400 citations and is divided into two sections: the first section contains entries concerning the sonatas in general and the second section provides citations pertaining to selected sonatas.

In “Execution or Interpretation? A Study of Interpretive Approaches through Selected Editions and Recordings of Beethoven’s Sonata, Opus 109” (2001)¹⁰⁸ Friedrich Charles Gechter discusses selected editorial discrepancies and broad trends in the editions of Maurice Schlesinger, Liszt, Bülow, Riemann, Schenker, Schnabel, Craxton/ Tovey, and the more recent *Urtext* editions. He analyzes performance practice trends and different interpretive approaches based on recordings of Walter Gieseking, Artur Schnabel, Heinrich Neuhaus, Alfred Brendel, Vladimir Ashkenazy, Maurizio Pollini, Robert Taub, Awadagin Pratt, and Hélène Grimaud.

In “Beethoven through Liszt: Myth, Performance, Edition” (2009)¹⁰⁹ Wan-Hsuan Wu carefully focuses on the ten sonatas that Liszt performed, Opp. 26, 27 No.2, 31 No. 2, 57, 90, 101, 106, 109, 110 and 111. She claims that Liszt altered articulation

¹⁰⁷ Shiow-Lih Lillian Shieh, “A Pianist’s Reference Guide to Beethoven’s Piano Sonatas” (D.M.A. diss., The University of North Carolina at Greensboro, 1992).

¹⁰⁸ Friedrich Charles Gechter, “Execution or interpretation? A study of interpretive approaches through selected editions and recordings of Beethoven’s Sonata, Opus 109” (D.M.A. diss., The University of Texas at Austin, 2001).

¹⁰⁹ Wan-Hsuan Wu, “Beethoven through Liszt: Myth, Performance, Edition” (D.M.A. diss., The University of Texas at Austin, 2007).

and pedal markings from Beethoven's original manuscript in order to create different emphases and lines.

In "Kendall Taylor, Beethoven Editions, and the 'Tempest' Sonata" (2014)¹¹⁰ Moira Jean Hopfe-Ostensen highlights the life and career of Kendall Taylor as a pianist, teacher, and an editor of Beethoven's piano sonatas. In chapter three she compares Taylor's edition of Op. 31 No. 2 to those of Bülow, Tovey, Schenker, Schnabel, and Wallner with respect to tempo, articulation, dynamics, accents, pedaling, and ornamentation.

¹¹⁰ Moira Jean Hopfe-Ostensen, "Kendall Taylor, Beethoven Editions, and the 'Tempest' Sonata" (D.M.A. diss., Southwestern Baptist Theological Seminary, 2014).

CHAPTER 3

ANALYSIS OF THE FINGERING IN SIGNIFICANT PASSAGES

This chapter is designed as a quick reference where readers can easily find the passages most interesting to them and compare various fingerings for these passages. It is organized by movement, with the passages in each movement presented sequentially by measure number. Measure numbers are indicated at the beginning of each passage. Each excerpt is reprinted from the *Beethoven Werke Klaviersonaten* edition edited by Hans Schmidt with the fingering from the various selected editions added above and/or below the staff.¹¹¹ The succeeding discussion points out the differences between the fingering suggestions, including possible benefits and/or problems with specific fingering. Other aspects, such as historical characteristics, musical effects, and technical solutions may also be discussed.

¹¹¹ Ludwig van Beethoven, *Beethoven Werke Klaviersonaten II* ed. Hans Schmidt (München: G. Henle Verlag, 1976).

First Movement

Meas. 1, Right Hand

Bülow, Liszt, Gordon	3 1
Casella, Schenker, Taub	4 2
Schnabel	4 1
Wallner, Perahia	2 1



It is not easy task to make the rhythmic chords at such a low register absolutely clear but with *pianissimo* dynamic in meas. 1. In the RH, most editors agreed playing the thumb on the bottom *C*, but using 2, 3, or 4 for the top *E*. Casella, Schenker, and Taub suggest finger 2 on the bottom, using $\frac{4}{2}$ for the chord.

Meas. 1, Left Hand



Bülow, Liszt	1
	3 4

Perahia	1
	4 3

Casella, Schenker, Gordon	1
	4 4

Schnabel	1
	5 5

Wallner, Taub	1
	3 3

For the LH opening chords in the meas. 1, all editions agreed using the thumb on the top *G*. For the bottom *C*, Bülow, Liszt, and Perahia suggest changing fingers from either 3 to 4 or 4 to 3. Other editions suggest unchanging fingering: Casella, Schenker, and Gordon suggest 4, Schnabel suggests 5, and Wallner and Taub suggest 3.

Meas. 14, Right and Left Hands

Bülow, Casella, Schenker 4241
Perahia

Schnabel, Wallner, Gordon, 3131
Taub



Bülow, Casella, Schenker 41
Perahia

Schnabel, Wallner, Gordon, 31
Taub

For the tremolo passage in the meas. 14, Bülow, Casella, Schenker, and Perahia suggest changing fingers, 4241, in the RH. Bülow commented that this fingering in the RH promotes the evenness of the sixteenth-note tremolo and prevents metrical accents.¹¹²

All others suggest unchanging fingering, 3131, with the result that fingers can stay closer to the keys to help maintain the *pianissimo* in the subsequent measures. Remarkably, a large portion of this movement is marked *pianissimo* or *piano*, despite its driving energy.

For the LH, the editions that suggest the fourth finger in the RH indicate 41 in the LH, and editions that suggest the third finger in the RH indicate 31 in the LH. Thus, editors are in agreement that using symmetrical fingering between hands is desirable.

¹¹² Ludwig van Beethoven, *Sonate Op. 53 C dur für das Pianoforte*. ed. Hans von Bülow (Leipzig: J. G. Cotta, 1875), 3.

Meas. 15, Right Hand



On the last beat of meas. 15 only Wallner suggests switching fingers from 3131 to 4241 in the RH, which smoothes out the change of position on the down beat of meas. 16. When using this fingering, the pianist must still maintain the *pianissimo* dynamic, as there is no *crescendo* until meas. 21.

Meas. 24, Right Hand

Bülow, Liszt	1234	1234
Schenker	1313 12	1313 34
Schnabel	1212 5234	1234 5234



The intricate chromatic figuration on the third and fourth beats in the RH of meas. 24 can be played with various fingerings, so that the pianist's choice may be quite personal. Bülow and Liszt suggest groups of consecutive 1234 that fit the meter. Schenker and Schnabel each suggest two different fingerings, which might produce very different musical effects. Schenker's 1313 can be helpful to articulate the sixteenth notes. Note that Schnabel's 5234 5234 fingering requires rather awkward passing of 2 over 5.

Meas. 27, Right and Left Hands

All Editions 5 3 2 1 2 1 2 4



Meas. 35–38, Right Hand with finger substitution

Schenker	5	4-5	4-5	4-5	4	4	3	4	
						2			
Schnabel	5	4-5	4-5	4	3	2	4	5	4
	3							3	2
	1							1	
Wallner		4-5	4-5	3		2	4	5	
Gordon	5	4-5	4-5	4-5		4	5	4	5
	3	2	2	2		2	1	3	3
	1	1	1	1		1		2	1
Taub	5	4-5	4-5	4	3	2	3	4	
						1			
							2		
Perahia	5	4-5	4-5	4-5	4	2	3	4	



For the legato chords of the second theme in meas. 35–36, most of the editions suggest finger substitutions for the melody in the soprano, which might be easier especially for small hands. Interestingly, they use substitution only in the first two measures, maybe because the chord spans in the RH of meas. 37–38 are smaller.

Meas. 35–38, Right Hand without finger substitution

Bülow	5	4	5	5	4	4	5	4	4
			4	3		2	1	3	
			2			1		2	
Liszt	5	4	5	4	3	4	5	4	
Casella	5	4	5	4	3	4	5	4	
			2				1		
			1					2	



The older selected editions—Bülow, Liszt, and Casella—do not suggest finger substitutions. In meas. 35–36, Bülow prefers to connect some inside voices while Liszt and Casella connect the top voice.

Meas. 35–38, Left Hand with finger substitution



Casella	1 3	2 4 5	1 3	2-1 3 5	2 4	1 5	1 4	2 5	1 4	1 3
Schenker	1 3		2 3	1 3	2-1 4	2 4 5	1 3 4 5		1 2 5	1 3
Wallner	1 3	2 4-3 5	1 4-3	2 5	3 5			2 3 5	1 3	

For the LH legato chords in meas. 35–38, only Casella, Schenker, and Wallner suggest finger substitution. Casella and Schenker suggest one finger substitution in the top voice, whereas Wallner interestingly suggests finger substitutions in the middle voice. Wallner’s use of substitute fingerings in both hands may be more complicated to coordinate.

Meas. 35–38, Left Hand without finger substitution



Bülow	1 3	2 4 5	1 3	2 4 5	3 5				1 2 4	1 3
Liszt	1 2									
Schnabel	1 3	2 4 5	1 4	2 4 5	3 5	2	1 3 4	2 4	1 3 5	2 4
Gordon	1 2	1 3 5	2 4	1 3 5	1 3		1 2 4	2 3 5	1 2 5	1 3
Taub	1 3	2	1 3	2	3	1 2 4 5	1 2 4 5	2 4 5	1 3 5	2 4
Perahia	1 3	2	1 4	2	3 5	2 4 5	1 3 5	2 4 5	1	2 4

Since the LH top voice can be connected easily almost all the way through, most editions avoid finger substitution. Bülow makes the greatest effort to connect the notes of the bass voice.

Meas. 41–43, Right and Left Hands

Schnabel	3	4	5-4	5
				(3 4 5)

Others	3	4	5	2 or 3
--------	---	---	---	--------



Schnabel, Perahia	1-2	1
	5	5

At the beginning of the short scale in meas. 42, Schnabel suggests 5 on the RH top note, matching his extension of the previous phrase mark to the down beat of meas. 42. The use of the 5th finger at the beginning of a scale looks awkward, but it may be more feasible than it appears because there is no legato slur in meas. 42. The legato returns only in meas. 43, with the repeat of the theme. Schnabel also offers an alternate fingering, 345, in parentheses. Other editions suggest either 2 or 3 on the down beat.

For the B octave in the LH in meas. 41 in the LH, Schnabel and Perahia suggest switching fingers to prepare the shift to the E octave in the following measure. Others provide no fingering here.

Meas. 60, Right Hand

Bülow, Casella	5241	4241
Schenker	4131	4241
Perahia	5141	4241
Liszt	5131	4131
Schnabel, Gordon	5152	5252
Wallner	5142	4141
Taub	4142	4242



For the tremolo passage in the first half of meas. 60 Bülow, Casella, Schenker, and Perahia specify alternating 4241 in the RH, which may provide more power. It is interesting that no one offers the most straightforward fingering using 3131 in the right hand.

Meas. 64, Left Hand



Casella	2
	1
	4
	5

Schnabel, Wallner,	1
Gordon,	2
	4
	5

Casella provides a unique fingering for the LH chords in meas. 64–65. He claims that his fingering, with 2 on the top of the LH chord, produces far more tone than the more traditional use of 1 on the top note, provided by Schnabel, Wallner, and Gordon.¹¹³

¹¹³ Ludwig van Beethoven, *Sonate per Pinoforte*, ed. Alfredo Casella (Milan: Edizione Ricordi, 1920), 176.

Meas. 96 and 98, Right Hand

Schnabel, Perahia	2432	54321
Others	2432	53212 54312 43212 43213



In the RH in meas. 96 and 98 only Schnabel and Perahia suggest 54321 with the thumb on black keys, which might be helpful for producing an even sound for the sixteenth notes. Other editions suggest various finger crossings ending with either 2 or 3, which might avoid accenting the last note.¹¹⁴

¹¹⁴ Rubinstein and Musafia both recommend keeping thumb crossing to a minimum for speed and smoothness. (Beryl Rubinstein, *Outline of Piano Pedagogy* [Chicago: Carl Fisher, Inc., 1946] p. 18; Julien Musafia, *The Art of Fingering in Piano Playing* [New York: MCA Music, 1971] p. 3).

Meas. 105, Right Hand

Schenker	2432	4-3
Schnabel	2432	5-3
Casella, Wallner	2	1
Bülow, Liszt, Taub	2	3
Perahia	2	5
Gordon	1	4



Meas. 112, Right Hand

Schnabel	1 3	4	3 2 5 2	1
Others	2 or 3			



For the important RH arrival note on the down beat of m. 112 Schnabel suggests the thumb, which encourages a *forte* sound. All other editions suggest either 2 or 3.

Meas. 112, Left Hand



Schenker, Wallner, Perahia 2 1 2 1

Bülow, Liszt, Casella, 4 5 1 2
Schenker, Schnabel,
Gordon, Taub

In the LH broken chord passage in meas. 112, Wallner, and Perahia suggest crossing over the thumb whereas the others avoid this by switching to a new position on the eight note. Schenker provides both fingering options.

Meas. 124–127, Right Hand



For the figurations beginning in meas. 124 through meas. 133 Casella suggests redistributing some notes to the LH.¹¹⁶ Small-handed pianists might find this helpful. In any case, the two-bar phrasing must be preserved, where this fingering could easily lead to undesirable accents on the notes taken over by the LH.

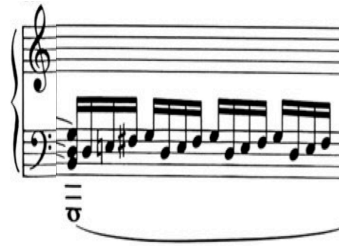
Oppure: '
Ou bien: '
Or else: '

A musical score for the right hand of a piano, showing measures 124 through 133. The music is in G major (one sharp) and 4/4 time. It features a series of eighth-note and sixteenth-note patterns, with some measures containing triplets. The notation includes a treble clef, a key signature of one sharp, and a common time signature. The score is presented in two systems, with the first system showing measures 124–127 and the second system showing measures 128–133. The first system includes the instruction 'm.s.' (measures) and 'simile' (similar). The second system includes the instruction 'pizz.' (pizzicato).

¹¹⁶ Ludwig van Beethoven, *Sonate per Pinoforte*, ed. Alfredo Casella (Milan: Edizione Ricordi, 1920), 180.

Meas. 143, Right Hand

Liszt, Schenker, Wallner, Gordon, Taub	123 4123
Casella	123 5123
Schnabel	124 5124
Bülow	234 5234
Perahia	234 5123 4123



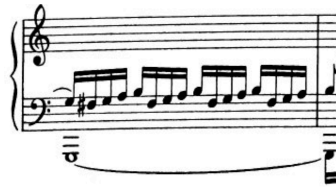
For the *pianissimo* sixteenth-note figures in the RH in meas. 143, all of the editions suggest switching to the thumb on the first *D* except Bülow and Perahia. Bülow stays in the same position with 2 and Perahia stays in the same position for the first *D* but switches to the thumb starting on the second, probably to make a smooth transition in a *pianissimo* dynamic.

Bülow claims “both hands should be played with the most perceptible detachment, non-legato, of each finger from the other.”¹¹⁷

¹¹⁷ Ludwig van Beethoven, *Sonate Op. 53 C dur für das Pianoforte*. ed. Hans von Bülow (Leipzig: J. G. Cotta, 1895), 11.

Meas. 145, Right Hand

Taub	123	4123
Bülów, Liszt, Casella, Perahia	234	5234
Wallner, Gordon	213	5213
Schenker, Schnabel	214	5214



For the continuation of the figure in the RH in meas. 145, only Taub uses the same fingering as meas. 143 with the thumb on a black key. All other editions start with 2. Bülow, Liszt, Casella, and Perahia use continuous fingers 234 5234, while Wallner, Gordon, Schenker, and Schnabel suggest inserting the thumb into the pattern.¹¹⁸

¹¹⁸ Musafia claims that the thumb can also substitute in order to break a clumsy sequence between the third, fourth and fifth fingers (Julien Musafia, *The Art of Fingering in Piano Playing* [New York: MCA Music, 1971] p. 43).

Meas. 154, Right Hand

Schenker, Wallner, Perahia	53	2
Gordon	4	21
Others	5432	1



On the contrary-motion passage at the end of the development section, Schenker, Wallner, Gordon, and Perahia suggest 53 on the first and third beats, probably to give power to the RH fifth finger on the *sforzandos*. Others suggest consecutive fingering.¹¹⁹

¹¹⁹ Liszt and Bülow mark only 5 on the first note.

Meas. 155, Right and Left Hands

Schenker	432 1321 4321 4321 2
Gordon	432 1432 1432 1432 1
Taub	543 2132 1432 1321 2
Others	543 2132 1432 1432 1 543 2143 2143 2143 2



Schenker	432 1321 4321 4321 5
Gordon	432 1432 1432 1432 5
Taub	543 2132 1432 1321 4

For the final scale in contrary motion before the recapitulation Schenker, Gordon, and Taub suggest mirrored fingerings between the hands. Each edition provides a different symmetrical fingering, so there are many possibilities for experimentation. Perhaps Gordon's fingering fits the meter best with thumbs on the down beats.

Meas. 204–205, Right and Left Hands



Schnabel provides a possible redistribution for meas. 204–205. This would facilitate voicing of the theme in the LH.¹²⁰



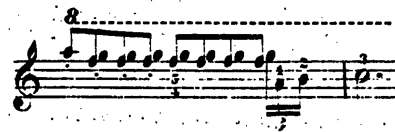
¹²⁰ Ludwig van Beethoven, *32 Sonatas for the Pianoforte by Ludwig van Beethoven*, ed. Artur Schnabel (New York: Simon & Schuster, 1935), 80.

Meas. 234–235, Right Hand



To facilitate the *fortepiano* arrival in meas. 234, Bülow, Liszt, Casella, and Gordon suggest the hand redistribution shown below. Bülow comments in his score that this is to avoid any pause. (This is not possible in the exposition mm. 78- 80).

Should one find the difficulty in skipping with the left hand insurmountable—the slightest pause is inadmissible – he may play the grace-notes with the right hand, thereby leaving the left hand free.¹²¹



Casella provides an alternative redistribution in which the hands switch parts on meas. 234.¹²² This may ease the transition for the RH but it requires challenging leaps in the LH.



¹²¹Ludwig van Beethoven, *Sonate Op. 53 C dur für das Pianoforte*, ed. Hans von Bülow (Leipzig: J. G. Cotta, 1875), 15.

¹²²Ludwig van Beethoven, *Sonate per Pinoforte*, ed. Alfredo Casella (Milan: Edizione Ricordi, 1920), 186.

Meas. 261–262, Right Hand

Bülow, Casella, Schnabel	5	5	5	5	5	5	5	5
	1	1	1	1	1	1	1	1
<hr/>								
Gordon Perahia	5	4-5	4-5	4-5	4-5	4-5	4-5	4-5
	1	1	1	1	1	1	1	1



For the syncopated octaves in the RH in meas. 261–262, Bülow, Casella, and Schnabel indicate consecutive $\bar{5}$, whereas Gordon and Perahia suggest a silent fingering change on the top notes (4–5). Beethoven may well have expected this passage to be played with slightly detached articulation because there is no legato marking in the autograph.¹²³

¹²³ Ludwig van Beethoven, *The 35 Piano Sonatas*. ed. Barry Cooper (London: Associated Board of the Royal Schools of Music, 2007), 52.

Second Movement

Meas. 1, Right Hand

Casella	1 1 5	1 1 4
Others	2 1 5	2 1 4
	2 1 5	2 1 5



All editions, with the exception of Casella, suggest changing fingers on the repeating C in the right hand in meas. 1. Casella consistently employs the repeated thumb throughout the movement. Using the same fingers to repeat a note should give the pianist more control for the *pianissimo* dynamic

Meas. 2 and 4, Right Hand

Schnabel	5 5 5 1 3 2 2 2	3 2 3
Casella, Gordon, Perahia	5 2	
Others	No fingering	



Schnabel continues with even more curious finger changing in the RH in the meas. 2 and 4. Despite the *pianissimo* dynamic level he suggests changing fingers on the repeated chords. It should be noted that changing fingers alters the weight distribution in the hand for voicing subtleties.

Meas. 6, Right Hand

Liszt, Casella, Taub	2 5 2
	1 2 1

Bülow, Schnabel, Perahia	3 5 3
	1 2 1

Schenker	2 5 4
	1 1 2



For the *D* minor chords in meas. 6, the selected editors present three fingering possibilities, each producing different movements in the RH. Liszt, Casella, and Taub allow the fingers to stay on the same keys. Bülow, Schnabel, and Perahia require a legato 5–3 stretch to bring out the hairpin dynamics, and Schenker suggests $\overset{2}{1} \overset{5}{1} \overset{4}{2}$, requiring even more movement and changing the weight distribution but anticipating the next chord position change.

Meas. 11, Right Hand

Bülow	3434	3434
Gordon	2123	2123
Schenker, Wallner, Taub	2345	2345
Perahia	3451	3454
Casella	4454	3434
Schnabel	2353	2354



For the ascending *portato* scales in the RH of meas. 11 there are six different fingering choices. Bülow uses only fingers 3 and 4, and Gordon avoids thumb on the black keys by starting with 21. The 2345 fingering of Schenker, Wallner, and Taub seems to match the phrasing the best, though it requires crossing over with the little finger playing $B\flat$. Perahia's use of thumb on a black key treats the eight sixteenth notes as if they were under one long slur.

Meas. 28, Right and Left Hands

Bülow, Liszt,	4	4 or 5
Schenker, Schnabel,	2	2
Gordon, Taub	1	1



Casella, Perahia	1	1
	2	2
	4	4

Editions differ in their distribution of notes in meas. 28. Only Casella and Perahia suggest playing the tenor chords with the LH. All of the others use the RH, which requires further arm travel.¹²⁴

¹²⁴ The manuscript and the first edition both use a downward stem for the LH G octave in the middle of the measure, but most editions, including the complete edition, inexplicably print the octave with an upward as stem shown above.

Third Movement

Meas. 1–4, Left Hand



Bülow, Liszt, Schnabel, Taub	1	1	2	3	5	3	2
Casella	2	1	2	3	5	3	2
Schenker	2	2-1	2	1	5	3	2
Wallner	2	1				3	2
Gordon	2	1		1	5	3	1
Perahia	2	1-1 2	2	3	5	3	2

For the opening melody of the Rondo, with the LH crossed over the RH, there is no obviously easy fingering.

For the upbeat *G* of meas. 1, all editions except Bülow, Liszt, Schnabel, and Taub suggest 2. On the down beat of meas. 2, all editions except Schenker and Perahia suggest the thumb for the *G*. Schenker suggests a silent change from 2 to 1 here, and Perahia suggests using 2 and 1 together, silently changing to the thumb alone. Using 2 on the *G* prevents an unnecessary change in wrist alignment.

On the down beat of meas. 3, Schenker, and Gordon suggest the thumb, which would prevent stretching in the LH. Others suggest finger 3. Hand size and reach would be factors in choosing the best option here.

Meas. 23–24, Right and Left Hands



For the transition figuration in meas. 23–24, Casella and Bülow suggest unique fingerings. Casella divides the passage between the hands.¹²⁵



Bülow provides two extra fingerings at the bottom of the page. He claims his fingering suggestions are for pianists who are capable of greater extension (the the first example below) or who have acquired a certain skill in “passing over” (marked with Xs in the second example).¹²⁶



¹²⁵ Ludwig van Beethoven, *Sonate per Pinoforte*, ed. Alfredo Casella (Milan: Edizione Ricordi, 1920), 192.

¹²⁶ Ludwig van Beethoven, *Sonate Op. 53 C dur für das Pianoforte*, ed. Hans von Bülow (Leipzig: J. G. Cotta, 1875), 21.

Meas. 31, Left Hand



Bülow, Liszt, Casella, Schenker, 5 5
Gordon, Taub, Perahia

Schnabel, Wallner 5 2

Bülow points out that the bass notes of meas. 1, 5, 9 and 13 are an integral part of the theme. In a footnote for meas. 31 he writes “The first bass note must be separated always with the greatest care from those which follow. By taking the same fingering (the fifth) this is most easily done.”¹²⁷ Beethoven clearly indicates this special quality of the bass note with a separation in the beaming. All other editors agree with Bülow except for Schnabel and Wallner. Their fingering suggests a continuous motion that could make the bass note sound less like a separated voice.

¹²⁷ Ludwig van Beethoven, *Sonate Op. 53 C dur für das Pianoforte*. ed. Hans von Bülow (Leipzig: J. G. Cotta, 1895), 21.

Meas. 31–33, Right Hand

Schnabel	5 1-2	5(4)	5(3) 1-2	5-3	5-4	
Gordon		4-5	4-5	4	5-4	
Taub	5 1-2	5	4-5 1-2	4-3	5-4	5
Perahia		5	1-3	5-3	5-4	
Bülow	4	5	5	5		
Casella		5	4	5	4	

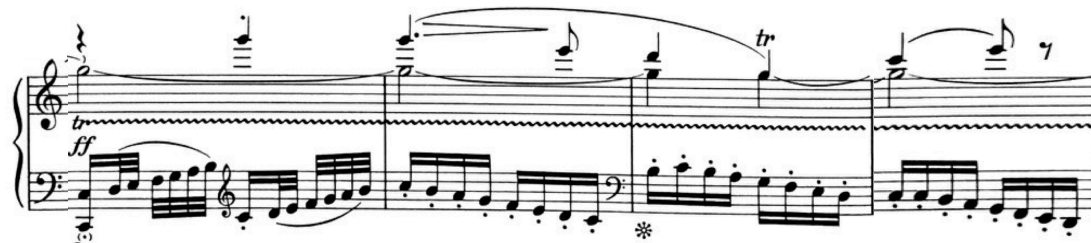


For the RH octave melody in meas. 32–33, Schnabel’s optional fingering (in parentheses) may be the smoothest, but it requires a large hand. Schnabel, Gordon, Perahia, and Taub suggest legato finger substitutions, which also require a large hand. Gordon uses finger substitution only for the top voice while Schnabel, Perahia, and Taub combine both upper- and lower-voice substitutions.

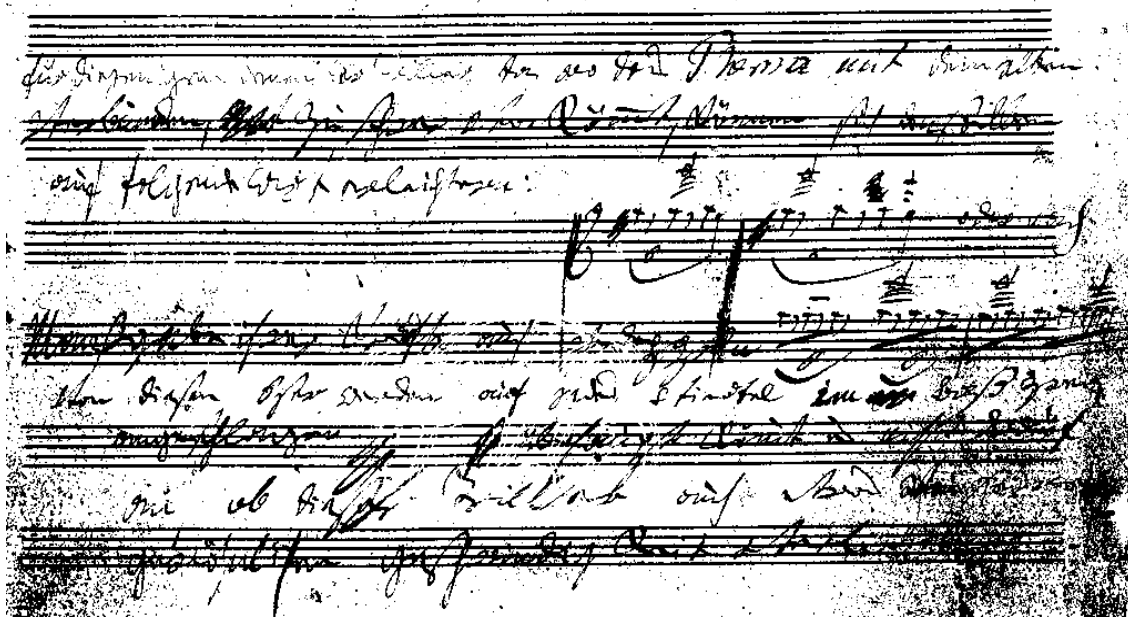
Bülow and Casella do not suggest finger substitution. Bülow claims that legato octave playing is made possible not by changing fingers but by a proper quiet holding of the whole hand.¹²⁸ Following that advice, a pianist with a small hand should best use $\bar{5}$ continuously. Liszt, Schenker, and Wallner provide no fingering here.

¹²⁸ Ludwig van Beethoven, *Sonate Op. 53 C dur für das Pianoforte*. ed. Hans von Bülow (Leipzig: J. G. Cotta, 1895), 21.

Meas. 55–58, Right Hand



Beginning in meas. 55, *et al.*, the pianist must maintain a continuous trill in the middle voice while projecting a melody in the top voice. This is Beethoven's innovative technique that had not been seen before this time.¹²⁹ At the end of the autograph, Beethoven suggests two simplified possibilities, but they were not reproduced in the first edition.¹³⁰



¹²⁹ Carolina E. Perez, "Beethoven Ahead of His Time: Sonata in C Major No. 21 Op. 53" (Honors Thesis, Georgia Southern University, 2014), 11.

¹³⁰ "Sonata für Klavier op. 53," Digital Archives of the Beethoven-Haus Bonn, accessed October 10, 2015, <http://www.beethoven-haus-bonn.de>.

Schnabel translates Beethoven's annotation,

Those who find the trill too difficult where it is with the theme can use the following, easier method:



Or depending upon their capabilities can play it twice as fast:



Of these sextuplets, two notes are played to each crochet of the bass. On the whole, it does not matter if this trill loses some of its customary speed.¹³¹

Schnabel adds in his footnote,

As these instructions, especially the last sentence, clearly enough leave the decision to the player, according to his judgment and capability, the editor feels justified in taking the liberty of choosing the middle course between Beethoven's two suggestions by recommending that the trill be played (instead of crotchet or quaver-triplets) in quavers, which really seem best suited to bring out the wanted expression.¹³²

Beethoven's annotation suggests three important characteristics of this passage:

1. The upper neighbor tone of the trill is continuously played on the beats.¹³³
2. No trill notes are omitted to accommodate the melody notes.
3. The melody notes in Beethoven's notation do not seem to be precisely aligned with the meter or even the trill notes.

¹³¹ Ludwig van Beethoven, *32 Sonatas for the Pianoforte by Ludwig van Beethoven*, ed. Artur Schnabel (New York: Simon & Schuster, 1935), 114.

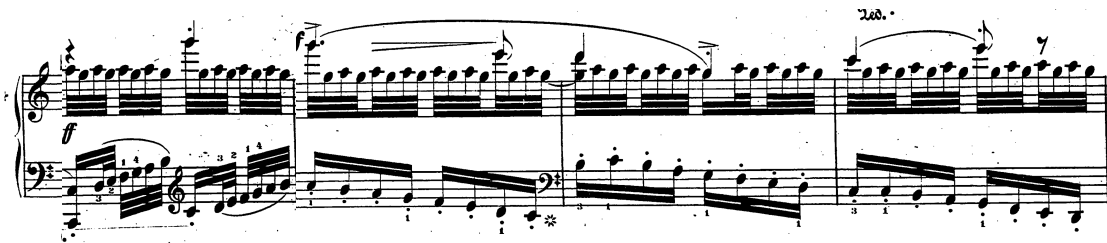
¹³² Ibid.

¹³³ It is not clear whether Beethoven intended an ideal performance of the trill to be completely regular, as it is in his examples, or if he only notated these simplified examples that way for clarity.

Contrary to this, Beethoven's pupil Czerny suggests that the trill note may be omitted when a melody note is sounded, which might be the most practical solution for small-handed pianists.¹³⁴



Bülow simply rewrites the passages using Czerny's facilitation:¹³⁵



Gordon's arrangement applies Czerny's idea, but he suggests returning to the upper neighbor note (*A*) after the melody notes, thus shifting the *G*s of the trill to occur on the beats.¹³⁶

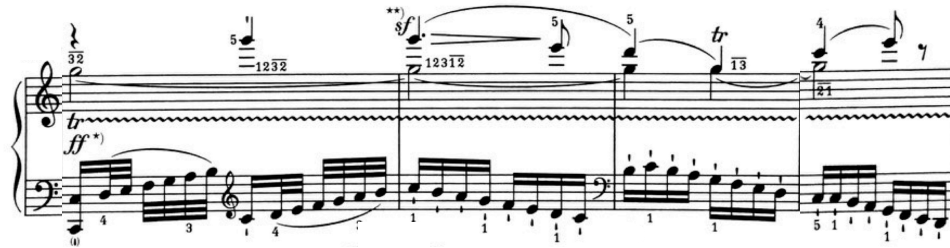


¹³⁴ Carl Czerny, *Complete Theoretical and Practical Piano-Forte School*, vol. I (London: R. Cocks, 1839), 171–172.

¹³⁵ Ludwig van Beethoven, *Sonate Op. 53 C dur für das Pianoforte*. ed. Hans von Bülow (Leipzig: J. G. Cotta, 1895), 22.

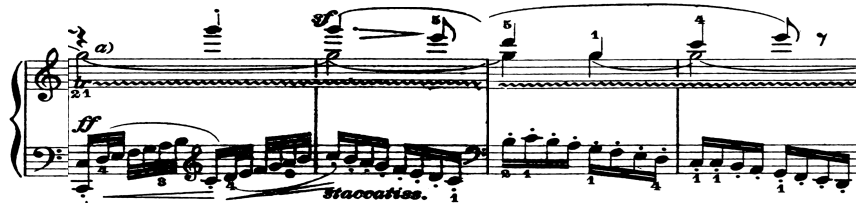
¹³⁶ Ludwig van Beethoven, *Piano Sonatas*, vol. 3, ed. Stewart Gordon (Van Nuys: CA, Alfred Publishing, 2008), 166.

Perahia seems to follow Czerny's example by omitting the trill note when the melodic notes are played. He also suggests switching to fingers 32 for the trill as much as possible.¹³⁷ The thumb in meas. 56 must be intended for the *A* of the trill.



Casella suggests a free trill with the melody notes aligned with the *G*s in the trill.

I consider it absolutely useless to assign any precise rhythmical figure to this trill. Above all, it should be played as rapidly as possible. Moreover it will be well always to make the lower note of the trill coincide with each of the notes of the melody (including the two first) in order to obtain greater energy in the right hand.¹³⁸

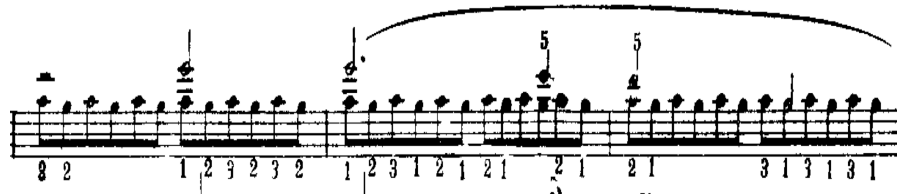


¹³⁷ Ludwig van Beethoven, *Klaviersonate Nr. 21 C-dur Opus 53 (Waldstein)*, ed. Norbert Gertsch and Murray Perahia (Munich: G. Henle, 2012), 18.

¹³⁸ Ludwig van Beethoven, *Sonate per Pinoforte*, ed. Alfredo Casella (Milan: Edizione Ricordi, 1920), 194.

Schenker and Schnabel try, in slightly different ways, to retain Beethoven's model, both requiring quick leaps to the interval of a seventh for the high Gs.

Schenker:¹³⁹



Schnabel:¹⁴⁰



¹³⁹ Ludwig van Beethoven, *Complete Piano Sonatas*, ed. Heinrich Schenker (1923; repr., New York: Dover Publications, Inc., 1978), 400.

¹⁴⁰ Ludwig van Beethoven, *32 Sonatas for the Pianoforte by Ludwig van Beethoven*, ed. Artur Schnabel (New York: Simon & Schuster, 1935), 92.

Taub writes “Continue seamlessly the trill already in motion.”¹⁴¹ His only fingering is 12 for the trill on the down beat of meas. 55.

Liszt and Wallner do not directly address this issue. However, their fingering (21, at the beginning of the trill back in meas. 51) specifies the upper note only for the first notes of the trill.

¹⁴¹ Ludwig van Beethoven, *Beethoven Piano Sonatas*, vol. 2, ed. Robert Taub (New York, NY : G. Schirmer, 2010), 105.

Meas. 106–111, Right Hand

Gordon, Taub	5	5	4-5	4-5	4-5	4
Schnabel	5	5	5	4	4	
		1-2		1-2	1-2	
Bülow	4	5				



For the legato octaves in meas. 106–111 Gordon and Taub suggest a continuous silent 4–5 changes in the upper voice while Schnabel prefers 1–2 changes for the lower voice. Others provide no fingering here.

Meas. 241–242, Right Hand

Bülow	5	5	4
	3	2	2
	1	1	1

Casella,	4	4	4
Schnabel	3	2	2
	1	1	1



Bülow changes the top voice from 4 to 5 on the last eighths of meas. 241, providing a more comfortable hand position, while Casella and Schnabel maintain 4 on the top voice to lead to the following *sforzando*. Other editions do not provide fingerings here.

Meas. 255–256, Right Hand

Bülow, Casella, Schnabel, Gordon, Perahia	1	5 1	5 5 3 2	1 3 2 1
Liszt, Schenker	1	5 1	5 5 3 2 (4)	1 3 2 1
Wallner, Taub	1	5 1	4 5 3 2	1 3 2 1



In meas. 256, most editions suggest sliding finger 5–5 for the *D#* to *E* at the top of the arpeggio, while Wallner and Taub suggest opening up the hand for 4–5. Liszt and Schenker provide both fingerings as options. Considering the fast tempo, 4–5 may be the more reliable choice unless the performer’s hand is very small.

Meas. 371, Right Hand

Liszt, Casella, Schnabel	3 5 3	1 2 1	3 5 3	1 2 1
Schenker, Taub	3 5 3	2 1 2	3 5 3	2 1 2
Perahia	3 5 3	2 1 2	4 5 3	2 1 2



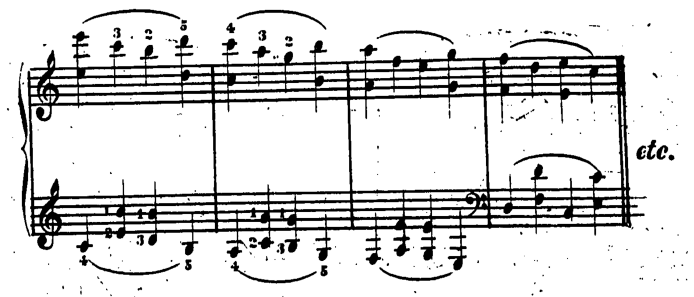
In the RH of meas. 371, Liszt, Casella, and Schnabel suggest crossing 2 over 1 at the bottoms of the broken chords. Casella specifically recommends this fingering for small-handed pianists. In a footnote for meas. 371 he writes “Feminine hands will perhaps find this fingering easier.”¹⁴² Bülow, Wallner, and Gordon do not provide fingering here.

¹⁴² Ludwig van Beethoven, *Sonate per Pinoforte*, ed. Alfredo Casella (Milan: Edizione Ricordi, 1920), 206.

Meas. 435–438, Right and Left Hands



In the *Prestissimo* coda, Bülow and Casella suggest a possible alternative fingering to evade the difficulty of playing consecutive octaves.¹⁴³ Taking the lower notes of the octaves with the LH on beats two and three makes *legato* octaves possible.



¹⁴³ Ludwig van Beethoven, *Sonate Op. 53 C dur für das Pianoforte*, ed. Hans von Bülow (Leipzig: J. G. Cotta, 1875), 35.

Meas. 465–474, Right and Left Hands



Beethoven's consecutive 5̣ fingering for the octave scales beginning in meas. 465 appears in both the autograph and the first edition. This is the only fingering that Beethoven himself provided in the entire sonata. The selected editors show many approaches to the execution of the passage.

Newman writes,

Beethoven neither used the word *glissando* nor any equivalent in this passage, but he might want those slurs to signal glissando technique as Czerny asserted some forty years later. Perhaps he thought of the slurs rather as suggesting the glissando's effect physiologically, at the same time deliberately fingering each right and left hand octave with 1 and a 5 so as to recommend the separate wrist actions needed for the *Prestissimo* tempo of the coda.¹⁴⁴

¹⁴⁴ William Newman, *Beethoven on Beethoven* (New York: Norton & Company, 1988), 134.

Although Czerny emphasizes that the octave scale passages must be played as *glissandi*, he also provides a rearrangement for small-handed pianists, which omits the lower octave in the RH and the upper octave in the LH.

The following passage must be played by gliding the fingers along the keys . . . But for persons with small hands, to whom the execution of this passage would be impracticable, it must be played as follows. From the great rapidity of the time, it does not sound thin even when played in this way.¹⁴⁵



¹⁴⁵ Carl Czerny, *On the Proper Performance of all Beethoven's Works for the Piano: Chapters 2 and 3 of The Art of Playing the Ancient and Modern Piano Forte Works*, ed. Paul Badura-Skoda (Wien: Universal Edition, 1970), 47.

For the treble *glissandi* Bülow, Casella, Schenker, and Schnabel offer arrangements for splitting the notes between the hands. For the bass *glissandi*, Bülow, Casella, and Schenker suggest playing single notes—either the higher or lower notes of the octave.

Bülow points out that the *glissandi* in octaves in both hands, in combination with *pianissimo*, are impracticable on the modern pianos of his time. “The editor alters these passages as follows, and finds the effect not at variance with the composer’s intention.”¹⁴⁶



¹⁴⁶ Ludwig van Beethoven, *Sonate Op. 53 C dur für das Pianoforte*. ed. Hans von Bülow (Leipzig: J. G. Cotta, 1895), 36.

Casella provides the same modification as Bülow, although it is notated slightly differently. His footnote states:

Not all modern pianos have keyboards that admit of a glissé pianissimo, nor can all hands produce it. In one case as in the other the modification here added to the original advisable, analogous in great measure to that recommended by H. von Bülow, with the same end in view.¹⁴⁷

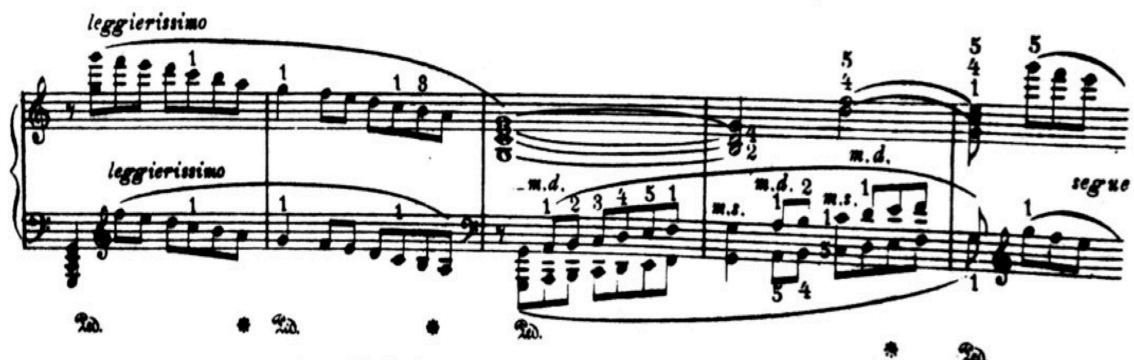
Schenker provides even simpler version for treble glissando.¹⁴⁸

¹⁴⁷ Ludwig van Beethoven, *Sonate per Pinoforte*, ed. Alfredo Casella (Milan: Edizione Ricordi, 1920), 209.

¹⁴⁸ Ludwig van Beethoven, *Complete Piano Sonatas*, ed. Heinrich Schenker (1923; repr., New York: Dover Publications, Inc., 1978), 399.

Only Schnabel attempts to include all the notes of both the treble and bass *glissandi* by splitting them between the hands. He also indicates pedaling, which sustains the RH chords of meas. 471–472.

The editor recommends the following distribution which, without sacrifice of even a single note, nevertheless makes it possible to make the 8 bars with the octave-scale as easily, rapidly and clearly as is required here.¹⁴⁹



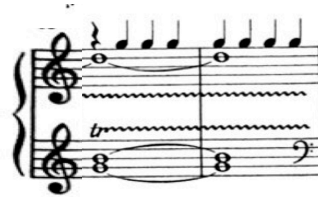
Liszt, Wallner, Taub, and Perahia do not provide any alternatives. Taub claims in his footnote:

Beethoven's fingering, coupled with the fact that he provided no suggested simplification of this passage (as he did in the trills beginning in m. 485), implies that one hand plays an octave glissando; perfectly possible in – and consistent with – the context of this whirlwind Prestissimo Coda.¹⁵⁰

¹⁴⁹ Ludwig van Beethoven, *32 Sonatas for the Pianoforte by Ludwig van Beethoven*, ed. Artur Schnabel (New York: Simon & Schuster, 1935), 112.

¹⁵⁰ Ludwig van Beethoven, *Beethoven Piano Sonatas*, vol. 2, ed. Robert Taub (New York, NY : G. Schirmer, 2010), 118.

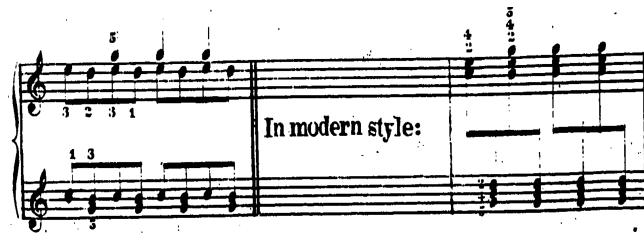
Meas. 513–514, Right and Left Hands



Both Bülow and Casella offer facilitations for the double trill plus repeated *G*s in meas. 513–514. They could be helpful alternatives, but their rearrangement actually changes the texture.

Bülow: 151

The following proposition seems to be most suitable for obtaining in the execution the greatest swiftness of motion as well as sonority.

Casella:¹⁵²

¹⁵¹ Ludwig van Beethoven, *Sonate Op. 53 C dur für das Pianoforte*. ed. Hans von Bülow (Leipzig: J. G. Cotta, 1895), 38.

¹⁵²Ludwig van Beethoven, *Sonate per Pinoforte*, ed. Alfredo Casella (Milan: Edizione Ricordi, 1920), 211.

CHAPTER 4

SUMMARY AND CONCLUSION

Summary

This study collates and compares fingerings in selected significant editions of Beethoven's Piano Sonata in C Major, Op. 53. These selected editions span from the nineteenth century to the twenty-first and include those by Bülow, Liszt, Casella, Schenker, Schnabel, Wallner, Gordon, Taub, and Perahia.

Chapter one introduces the importance of choosing a good fingering and includes the purpose, need, limitations, procedures and organization of the study. In chapter two the author reviews related literature on fingering in order to trace the evolution of fingering principles from the sixteenth century to the time of Beethoven. Modern fingering literature is based upon those ideas. Perhaps the most striking finding of chapter two is the universal agreement on the importance of developing proper fingering habits and skills.

In the second section of the related literature section, the author examines the editorial approach of various editions of Beethoven piano sonatas from the first half of the nineteenth century to today. These editorial trends remain a rich source of past and

present thinking that reflects various interpretive philosophies. Editions discussed include those of Carl Czerny, Ignaz Moscheles, Franz Liszt, Hans von Bülow, Heinrich Schenker, Artur Schnabel, B. A. Wallner, Stewart Gordon, Barry Cooper, Robert Taub, and Gertch/Perahia.

The principal editorial trend in the first half of the nineteenth century was to avoid interfering with the original text. But after the middle of the nineteenth century, many liberties were taken by editors such as Liszt, Bülow, and Casella, as the trend shifted toward increasingly elaborate pedagogical suggestions, subjective commentaries, and additional interpretive directions. In the latter half of the nineteenth century, the *Urtext* movement began to gain traction, and it continues until the present era.

In chapter three, fingerings in selected significant editions of Beethoven's Piano Sonata in C Major, Op. 53 were collated and compared. The selected editions span from the nineteenth century to the twenty-first and include those by Bülow, Liszt, Casella, Schenker, Schnabel, Wallner, Gordon, Taub, and Perahia.

The author selected passages of musical significance, passages that reflect a wide variety of fingerings across editions, passages that are technically difficult, and passages that reflect an editor's musical preferences or underlying fingering principles. These passages were organized by movement, with the passages in each movement presented sequentially by measure number.

Among the many passages highlighted in chapter three, three stand out for extensive discussion because of their technical difficulty and their great variety of fingering suggestions:

1. The legato chords in the first movement, mm. 35–38.
2. The Beethoven trill in the third movement, mm. 55–58.
3. The octave *glissandi* in the third movement, mm. 465–474.

Chapter three is intended to serve as a quick reference for pianists who are playing or teaching this sonata, so that they may simply jump to specific passages of interest. However, pianist will receive the maximum benefit from considering the fingerings of all of the passages discussed here. Experimenting with all of the possible fingering choices is the best way to truly feel how each fingering works and determine which will best suit an individual's technique and interpretation.

This study may provide insight into how to approach fingering more creatively in other repertoire as well. The author sincerely believes that a careful examination of the examples presented in this study will benefit pianists in the search for their ideal fingerings. The importance of critically analyzing and varying given fingerings must not be underestimated as part of the artistic learning processes.

Conclusion and Suggestions for Further Study

The numbers and variety of fingering possibilities among editions is surprising, and the fact that fingering choices are unique to individual pianists became increasingly obvious. This type of study provides pianists with ideas on how to choose the best fingering based upon their technique and musical goals.

The author strongly encourages pianists to make a habit of consulting more than any one edition for comparison, and that they avoid simply using the fingering first

encountered. This practice truly opens up unexpected possibilities in passages that are obviously difficult and even those that appear simple at first.

From a pedagogical viewpoint, teachers must be open to fingering possibilities that might work better for different students. It is important to provide various fingering options to students when they are learning a new piece, because what works for one piano teacher is not always the best for an individual student. Fingerings are best decided upon from the outset when learning a new piece. Training students to experiment and think critically about fingering early in their study of a work can help make this step part of their learning process.

The author recommends further exploration of fingering options, especially in other Beethoven piano sonatas, due to the rich and varied sources that are available.

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Institutional Review Board for the Protection of Human Subjects **Human Research Determination Review Outcome**

Date: October 09, 2015

Principal Investigator: Ms Heejin Jang, MA

Study Title: BEETHOVEN'S PIANO SONATA, OP. 53 "WALDSTEIN": A COMPARATIVE STUDY OF FINGERINGS IN SELECTED EDITIONS

Review Date: 10/09/2015

I have reviewed your submission of the Human Research Determination worksheet for the above-referenced study. I have determined this research does not meet the criteria for human subject's research. The proposed activity involves using publicly available data. Therefore, IRB approval is not necessary so you may proceed with your project.

If you have questions about this notification or using iRIS, contact the HRPP office at (405) 325-8110 or irb@ou.edu. Thank you.

Cordially,

Aimee Franklin, Ph.D.
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